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WELL-KNOWN COVER DESIGNS

See article on pages 10 and 11

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VOL. VI

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No. 3

MODERN TENDENCIES IN SCULPTURE

By FREEMAN H. HUBBARD

Sculpture is a jealous goddess. She smiles graciously if you worship at her shrine or admire her beauty from afar, but once you enter her service as a life career she will work you unmercifully and finally

flower of youth. The doctor said it was over-work and slow starvation. She was too proud to tell her friends that she needed money. Her pathetic little figures were given a place of honor at the annual exhibition and visitors marveled at her genius.

A more recent case occurred at the Chicago Art Institute on August twenty-third of this year. Walter Undaras toiled for recogni-

STUDENT'S
WORK
PENNSYLVANIA
ACADEMY OF
FINE ARTS



SCULPTURE
COMPOSITION
BY GLADYS
C. ELGERLY

reward you with either the palm of victory or, in some cases, the myrtle of death, as suits her caprice.

Those who toil for this goddess are so haunted by her beauty and grandeur that they cannot find peace outside her temple. Even when she offers the myrtle they shrink not, so tender is her caress. The writer, while studying at the Pennsylvania Academy of the Fine Arts, met there a young woman whose devotion to sculpture caused her to neglect everything else. She died in the

tion as a sculptor until middle age came on, debts piled up and he was obliged to forego art and become a clerk. Hateful to him was clerical work, but he kept at it until the last debt was paid. Then, tottering into the Art Institute, he gazed in agonized longing at the "Winged Victory" until death from his own revolver brought eternal peace.

Sculpture is delightful as a hobby and indispensable as a means of culture but it offers no royal road to fame or fortune. As



"DIANA" by Anna Vaughn Hyatt, awarded the Status Medal as the best piece of Sculpture in the National Academy of Design Exhibition

a bread-and-butter occupation it ranks just a little above selling insurance against triplets or installing refrigerators in Iceland. Of course, with a certain amount of skill, one could obtain employment as a carver of tombstones or copyist of such monstrosities as "Boy with Cherries," but these artisans are merely floor-sweepers in the temple of sculpture. The goddess knows them not.

This warning will not deter any student who has heard the call of the divinity and who, like Barye, is "keenly tormented by the desire to be a sculptor." The first essential in taking up sculpture, however, is realization of the fact that its reward is chiefly the joy of self-expression. Antokolsky voiced this feeling when he said of "Spinoza," his masterpiece: "I have put into this statue all that is best in me. In

the hard moments of life I can find peace only before this work."

Sculpture had better be taken up seriously or not at all. The test is far more than a mere appreciation of the esthetic. The student must also have imagination, a passion for mass and form and an insatiable appetite for work. The successful sculptor must know at least the basic principles of mechanics, in order to get his figures properly poised and balanced. In addition, he should know more about anatomy than the surgeons knew a few generations ago.

The human figure cannot be represented without an accurate acquaintance with the structure of the bones, muscles, tendons, veins and nerves, together with a knowledge of the several organs which contribute their functions to the continuation of life, whether the subject be in action or at rest. This must be coupled with a careful study of the geometrical forms of the bones, the mechanical structure and movement of the joints and the laws of extension and contraction in the muscles.

Moreover, the student must be thoroughly familiar with the medium in which he works and the various methods of modeling, carving, casting, reproducing, etc. Thus, a vast store of information is needed before the student can represent the figure with boldness, precision and character.

The parts of the figure are more simple and rectilinear in repose, more angular in violent action, and partaking of gentle curves when the subject is tender and the person elegant. When the limbs are entwined as struggling, or in any sympathetic act either in force or tenderness, the joints, the general curves and views of the limbs should never be exactly the same, but partake of the wonderful variety of nature, in which all faces, all bodies and all efforts are different. This gives life and motion.

Some elements of technique can be imparted, others must be felt from within. Thus the hand can be trained to represent in clay or marble or wood the peculiar qualities of form and texture, but imagination is valued more highly than technique, and this can be stated without belittling technique.

"In every work of art," as Caffin says, "there should be present the imagination

of the artist, arousing our own imagination, directing it and then leaving it to our own unhampered speculation." This is the supreme mission of art, "something infinitely finer than mere close studies of anatomy."

For instance, the "Head of an Old Man" by a student of the Yale School of Fine Arts suggests the universal,—the pathos and approaching helplessness of old age. And yet the observer is shallow indeed if he fails to see more than this. There is something inexpressibly tender about life's sunset. Back of the sculpture one reads a long history of love and hate, joy, sorrow and all the experiences that finally wrinkled the brow and whitened the hair.

So with the figure of "Charity" by a student of the Beaux Arts Institute of Design. Its symbolism means far more than its technique, well executed as it is.

When a work of art captures the imagination the broad-minded critic will forgive technical irregularities. In Russia the overthrow of the czar was followed by a wave of sculpture which was inferior in technique but which expressed the nation's wild exultation over its new-born freedom. A recent statue by Chukoff, the Siberian sculptor, interpreted this feeling in the form of a head, thirty-seven times life size, apparently gazing into the future and determining that the past shall never be repeated. This head is used as a bulwark by peasant figures ascending to its top and beckoning for others to follow. Old Russia could never have produced a composition like this.

The Russian revolution has been almost universally misunderstood outside of Russia. Probably the woman who has done the most to clear away this misunderstanding is Claire Sheridan, an English sculptress and author, whose busts of the Soviet leaders showed them to be human beings after all.

It is only recently that the field of sculpture has been open to women, and now they are taking up this work in increasing numbers. Besides Claire Sheridan the list of English sculptresses includes the Duchess of Argyll, Countess Gleichen, Mary Pownall, E. M. Rope, Ruby Levick, Margaret Winsor, Esther Movie, Edith Maryon, Gwendolyn Williams and many others. Among the American sculptresses of note may be mentioned Mrs. Hermon A. MacNeil, Miss Helen Mears, Miss Evelyn



CHARITY

L. Maldarelli

Longman, Miss Elsie Ward, Miss Yandell, Miss Katherine Cohen and Mrs. Henry H. Kitson, whose husband is also a leading portrait sculptor.

A very promising sculptress is Miss Anna Vaughn Hyatt, who was recently awarded the Saltus medal for her "Diane," as the best piece of sculpture in the National Academy of Design exhibition. "Diane" is a graceful figure of the mythological huntress in heroic size. Critics say it is even better than her "Joan of Arc," which graces Riverside Drive, New York. Another woman who won honor in the same exhibition is Gertrude Fiske of Boston, who received the Thomas B. Clarke Prize of \$300 for a striking figure of an old carpenter who has stopped his work momentarily and seems ready to return to it after greeting the onlooker. It is regrettable that so large a city as New York has but a couple of worthwhile schools of sculpture.

American sculpture is gradually obtaining traditions of its own and today there is less copying of antiques in this country than at



Frank Stamato
PORTRAIT STUDY (SCULPTURE)
Penna. Academy of Fine Arts

any time since the birth of American art. The people are taking each year a keener and more appreciative interest in sculpture, and many of the younger generation of sculptors are showing undoubted talent. It has not yet reached what might be called a climax, because the people as a whole have not yet had sufficient opportunity to educate themselves up to the point of appreciation of sculpture as part of art, to the degree, for instance, with which they understand painting and decoration.

This education is not a technical one, but is simply a closer communion with and an understanding of the beauties of nature and the harmonious impressions that are given by it. It requires no technician to feel the spell of Michael Angelo, "whose giants dream austere and sublimely."

America is now going through a struggle among the few who are priests or priestesses of the goddess Sculpture,—the conflict between the desire for divine interpretation and the wish to add a national note of our country to the world's history of the art.

In the last group made by Charles Grafly (an instructor at the Pennsylvania Academy of the Fine Arts), the one for the Meade memorial, he broke away from conservative art into the line of expressive and interpretative sculpture. This is one of the pieces which may be considered as part of the development of American sculpture. Art is truly international but to the universal expression must be added the individual and nationalistic note.

Paris, however, is still the Mecca for the world's artists and leads Rome by a safe margin. That is because the French government, more than any other in the world, makes a policy of encouraging its painters and sculptors.

The liberal attitude of the French is illustrated by Desruelles' famous statue honoring unmarried mothers, unveiled at Lille on the third of September, this year. The statue depicts a young girl garbed in white draperies, with head bowed over an infant at the breast. On the pedestal is carved the words of Jesus: "Who has not sinned amongst ye, let him cast the first stone." The statue is placed in a prominent part of the city and was unveiled by the mayor. At the ceremony statistics were quoted, showing that eleven out of every one hundred children born in Lille are born out of wedlock.

Other nations have the same problem, but are unwilling to face it with such frankness. Were such a statue to be erected in the United States it would cause a storm of protest from the Atlantic to the Pacific.

American sculpture has had to contend with the Puritanical abhorrence of the nude but is gradually throwing off this anachronism. We are learning that church deacons, magistrates and the police have no right to besmirch the idealism of art with erotic suggestions. The hue and cry which arose a few years ago over Barnard's famous undraped figures at the Harrisburg capitol was a disgrace to the nation.

Sometimes, however, the nude is really repulsive, even when done by a great artist.

For instance, Carpeaux's "Ugolino," showing an old man biting off his fingers in the agony of starvation, and Larche's "The Meadow and the Brook," which represents a rather coarse nude woman of the vampire type sucking life blood from the jugular vein of a frightened boy. The symbolism in each of these two cases, it must be said, atones for the abhorrence.

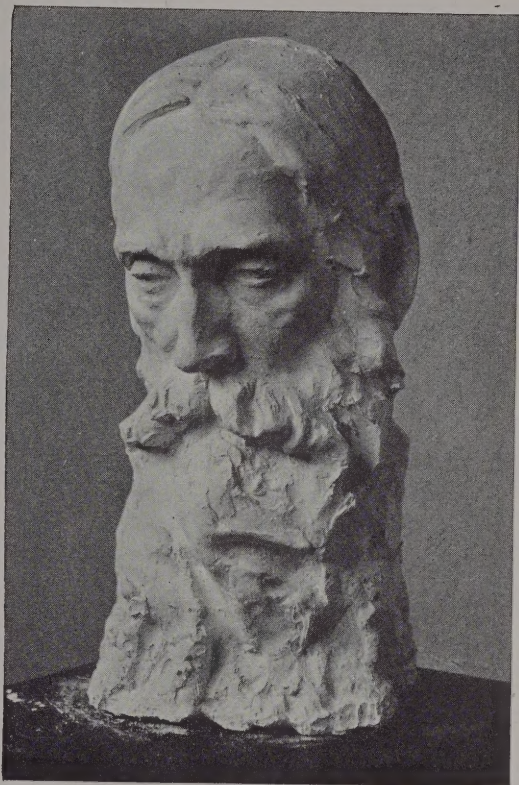
Another of Carpeaux's compositions, "La Danse," raised a fury of opposition throughout France fifty years ago, when that nation was swept by a peculiar wave of prudishness. The sculpture shows a group of nude dancing figures in the joyous, almost passionate, abandon of the terpsichorean art. It was placed inside the main entrance of the Paris Opera House. Pressure was brought to bear against Emperor Napoleon III, who ordered its removal. Fortunately, however, the siege of Paris intervened and the order was never carried out.

During this siege Falguiere, one of the greatest of French sculptors, did much to hearten the defenders by executing a snow statue of "Resistance" on the ramparts of Paris. It remained there quite a long time on account of the murderously cold winter.

Another bit of temporary sculpture which figured in history was the lion which Canova made out of butter to adorn the banquet table of the Duke d'Asoli, to serve for emergency purposes in the absence of the elaborate centerpiece which had been ordered. Canova was but a boy then, but the duke recognized his genius and set him on the path to fame. Lesser lights have been enabled to pursue their studies at art schools through temporary sculpture so-called, notably the rapid-fire clay modelers of the vaudeville stage and the sand artists that haunt the big seashore resorts.

But it is for its permanence that sculpture deserves the most serious consideration. This thought is beautifully expressed by William Wetmore Story, American poet and sculptor, in his poem, "Praxiteles and Phryne." Praxiteles, probably the greatest of Greek sculptors, is represented as just having completed the figure of Phryne. Turning to his model, he said:

"When all our hopes and fears are dead,
And both our hearts are cold,
And love is like a tune that's played,
And life a tale that's told,



HEAD OF AN OLD MAN
By a Student of the Yale School
of Fine Arts

"This senseless stone, so coldly fair
That love nor life can warm,
The same enchanting look shall wear,
The same enchanting form.

"Its peace no sorrow shall destroy;
Its beauty age shall spare
The bitterness of vanished joy,
The wearing waste of care.

"And there upon that silent face
Shall unborn ages see
Perennial youth, perennial grace
And sealed serenity.

"And strangers, when we sleep in peace,
Shall say, not quite unmoved,
'So smiled upon Praxiteles
The Phryne whom he loved!'"

If there is any doubt as to the demand for men and women to fill positions as artists and draughtsmen, a glance at the "want ad" columns of the New York and Chicago papers every day will soon change your mind.



Continuous advertising has helped to make the Philadelphia-Made Stetson Hat known to all. Booklets from each year's effort, 1912 to 1922, are pictured here.

Advertising Art and Cover Designing

By a WILKES-BARRE ARTIST

A cover design, whether on a catalog, magazine, book, or a rich, limp leather binding with its chaste, simple gold or silver ornament, is intended primarily for the purpose of selling the book or the product its pages expound. Secondly, it should be a thing of beauty. Our commercial world today is such that if a cover is beautiful without a "sales kick" to it, it is valueless; while if it is not beautiful but still succeeds in selling the magazine or product, it will "get by."

Two engravings, loaned through the courtesy of the S. D. Warren Co. of Boston, and the frontispiece on page 4, exhibit an excellent array of successful magazine and

catalog covers,—artistic. (Inasmuch as this is the Pennsylvania edition I might add that the Warren papers are handled in Philadelphia, Pittsburgh and my home city by the Chas. Beek Company, Alling & Cory Co., and D. L. Ward Co. respectively.) The engravings show not only good compositions and well contrasted colorings in the drawings, but lettering that is worthy of more than passing note.

So many commercial artists attempt to reach the top of the ladder and ignore lettering on their way there; it can't be done. The Leyendecker brothers, mural decorators, cover design artists, and commercial illustrators, have not been above doing their own lettering, and they are probably the highest paid of their kind in the business.

If the artist knows lettering and can combine it with his art work, well,—his employer gets the benefit of it in more ways than one. The composition can be arranged better,—the masses of drawing and letters in the composition can be better spaced and put in better proportion, and the whole finished cover have the effect and "feel" that one was a part of the other,—that the design and lettering actually belonged to the picture.

One of the illustrations on the next page shows catalog and folder covers of a Pennsylvania hat manufacturing company. In this instance, as in the Beech-Nut advertising, note that the lettering is not standardized. In both cases the manufacturers have regular styles of type, known as signature cuts, which are used for Stetson hats as well

as Beech-Nut products, but where a striking design or new idea in drawing permits or calls for it, the artist is given enough liberty to work out his own ideas in script or poster letters. In the booklet cover "A Little Journey", by Elbert Hubbard, the whole effect hinges on original, neat lettering and a bit of decoration at the base of it.

The catalog cover must, above all, be an "attention getter"; that means good drawing, good engraving, and good printing on good paper. The first is up to the artist,—the second the artist is indirectly responsible for, and in fact the commercial artist of today should take a sincere interest in the manufacturer's publicity from the time the rough sketches are ordered until the last bundle of printed circulars have not only reached their prospective buyers but the results commencing to pile up. Then he knows his work has been 100 per cent. successful. And success brings success.

Nowadays, more than ever, color is being used in catalogs and magazine cover designs. Even rotogravure work is being colored. Color is one of the keys to attention getting. But the student must first learn to do good black and white work, in pen and ink as well as wash, before attempting anything elaborate in color work. He should start now, if he has not already done so, collecting good samples of catalogs in color.

Importers, jobbers and wholesale salesmen will tell you of the almost-impossibility of selling products which are not nationally known,—and there is no better way to make



Constant advertising has helped to make "BeechNut" a household word. Some of the booklets from each year since 1912 are displayed. (Courtesy of S. D. Warren Co.)

them nationally known than to use illustrated magazine advertising and artistically gotten up folders. My readers well know that they buy drawing pencils, paper and water colors because of the advertising they see in art journals which gives the product a certain respectability and guarantee of stability. For the same reason,—manufacturers of foreign-made pencils and water colors have been successful because they have advertised their products,—used live-wire illustrations and liberal space.

Every commercial artist can and should know something of advertising; valuable handbooks can be secured for as low as a dollar, containing a wealth of information and suggestions. Appropriate colors have much to do with successful cover designs. In many instances the majority of interest-



THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

pulling power in the catalog cover lies in two or three well matched colors. In the Industrial Art School of Philadelphia the student learns to mix colors so well that he or she is able to match accurately, on paper, a piece of cloth or tiny roll of silk fastened to the same sheet of illustration board,—and fully half a dozen “blocks” of color must be thus matched before the students proceed in their work.

After one has looked at a color for a few moments the eye becomes adapted to that color and is no longer able to distinguish small differences. When matching dress goods you should not look at the materials longer than a minute at a time if you want a close match.

In closing, let me again urge the scholar to collect a few real fine examples of catalog and magazine covers in color (excluding the usual pretty girl type),—and you have something to study.

STAGE DESIGNING AN ART IN ITSELF

That in the future there will be only two kinds of people in the world, those who act and those who design stage settings, is the

prediction of Woodman Thompson, scenic director. While the latter group is still in the minority, he declares in an article in the official organ of the Actors' Equity Association, yet their numbers are increasing by leaps and bounds.

“Invariably, designing for the theatre,” writes Mr. Thompson, “is considered by the laity to be ‘extremely interesting.’ This sweeping statement is only partially true. Anyone engaged in this field knows that out of five plays the designer is fortunate to get one with which he can really do a fine thing. This occasional opportunity is that for which he exists, and that which enables him to live through the too often heart-breaking impossibilities of the other four.

“Such conditions are largely due to the modern preference for drawing room plays and the like, those being usually of a highly realistic nature. So many modern plays require backgrounds, such as dining rooms in Harlem, cellars in Jersey, or abandoned attics on the East Side, the opportunities to do interesting settings are the exception rather than the rule. It is a comparatively rare thing for one to be offered a garden, an Egyptian temple or the ‘Seacoast of Bohemia.’”



PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, PHILADELPHIA

The art of designing for the theatre is little understood, Mr. Thompson says. According to many young people who aspire to this art and field of endeavor the "alpha and omega of this work consists solely of making a colorful and usually very vague drawing suggestive of something or other which is to be carried out by the scene painter.

Often they are astonished to learn that their pet designs will receive ruthless adaptation, if not in many cases complete obliteration. It is frequently noticed that the necessary scale drawing or a ground plan for the builders is often omitted and the very important work of finding properties is often overlooked. This means very often the success or failure of a setting.

In advising the young scenic designer, Mr. Thompson admonishes that in the theatre the stage designer is a man of many parts. He must first of all be an artist; a person of taste and discrimination. He should have a thorough historic background in the form of a broad knowledge of historic styles and periods of architecture, decoration and furniture; these should serve him not so much as enable him to reproduce the actuality of an epoch but to assist him to create the atmosphere of that epoch by

suggestion rather than by representation.

It is this stage designer's belief, in order to accomplish the latter feat, such a background is decidedly imperative. This is especially true in the matter of historic costume. The designer must be an expert in costume. Perhaps the greatest crime against truth and beauty in the pictorial side of the theatre has been committed in the use of costume abominations, he says.

The designer should have a sound working knowledge of modern stage lighting. He should understand thoroughly how stage settings are constructed and above all how they are to be moved in the shortest possible time with the minimum amount of labor. To do the job as it really should be done he ought to be an actor as well. The scenic director of Equity Players feels that in order to obtain the real atmosphere of the stage and to have an intelligent understanding of its demands, one should be an actor.

"More than all these things, however," declares Mr. Thompson, "the designer must have imagination, and a personality of such calibre that he can co-operate with the play director and with the actors so that their combined efforts may be conducive to a perfect and beautiful whole. These remarks

would seem to indicate that designing for the theatre is after all a matter of some moment. Eight years of wrestling with its problems have convinced me that it certainly is.

"Most thinking people, both of the theatre and the laity, admit that the designer has become an indispensable necessity. There are, however, many self-sufficient play directors who scorn the services of such a person. It is a rare thing to find a director who is able to cope adequately with an intricate production unassisted by a trained expert. Such directors are especially rare in America.

"To the average self-sufficient director I would say that he should not delude himself with the thought that he is putting anything over, so to speak, on the public by not using a trained designer. The unassuming public too often for his comfort has a rare appreciation of the background of a play. Any old thing will no longer satisfy them. Too many books have been written on the subject of the right thing for the theatre for the public to permit itself to be fooled."

According to Mr. Thompson, every one thinks he can create stage settings. Though stage designing, he says, is to a certain degree, in America at least, still a more or less new-fangled thing, it is still new enough not to have lost its novelty. This fact, he says, together with the fascination of any and all things connected with the stage, offers a fresh outlet to aspiring artistic youths who feel the call of the theatre. A stage designer can easily ruin as well as help to make a play.

THE ILLUSTRATOR AND HIS DEVELOPMENT

By N. C. WYETH, of Chadd's Ford, Pa.

I request of those who read this article to know that I am not making commercialism an issue—that I am considering the art of illustration from the standpoint of those of us who wish always to grow, who yearn to avoid the pitfall that many have fallen into, that of insufficient training—who crave to see the profession lifted from its present state of slothful carelessness, into its rightful place as a real art influence in the world.

Why shouldn't it be with millions of magazines circulated every year over the entire globe, with processes of color-reproduction steadily improving and the attention

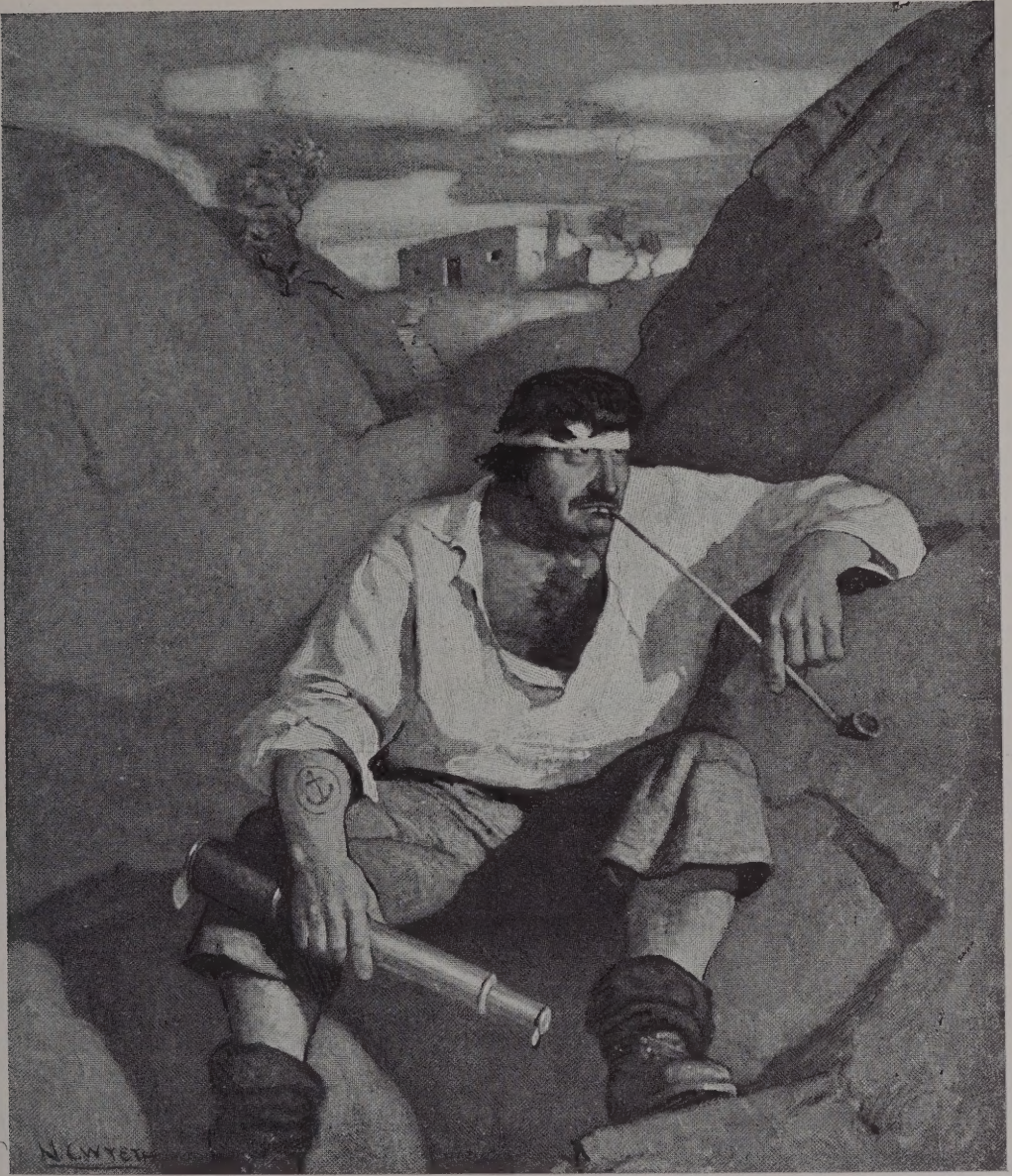
of the people at our command? What greater opportunity has ever been offered? Are we taking advantage of it? Are we preparing ourselves to take advantage of it?

It has been my experience in the past few years to discuss the plans and prospects of a considerable number of art students aspiring to the field of illustration. Many of these have come to me with the ostensible purpose of studying under my direction. The lack of studio and housing facilities to carry on such work as it should be done, has made this impractical—however, we never failed during these meetings to "have it out" in the form of a discussion. And now as I think over these discussions in retrospect certain prevailing misconceptions regarding the training of the student stand out unmistakably clear.

I have noted, with almost no exception, the definite look of disappointment in my young visitor's face when, in answer to the question as to what my method of teaching might be, I would answer "Close, hard study of still life, the figure, and landscape." "The same old thing," he says to himself, and then tries to inveigle from me some of my hidden and cherished methods for getting this or that action, or, perhaps, an effect of lighting, or unusual composition he had remembered in certain of my illustrations.

Then the climax comes when I confess that I have no methods and that these qualities that had appealed to him were based upon the accumulated knowledge acquired from numberless studies and sketches that I have made in the past and will always make along with the practical work. The look of disappointment quickens to almost resentment, and he takes the next train to an art school where they will present him with an illustrators' cook-book.

Why, the fallacy, yes, the crime of precipitating a young undeveloped mind in the "stunt" courses of an illustrating class before he has had a chance to occupy his senses with the truth, and nothing but the truth, to acquire a thorough working knowledge of Nature as she is, before attempting to present her in the impressionistic dressings of his emotions, is more than I can fathom. To destroy an individuality (which can be nourished and fostered only upon the basis of truth) seems to be the main function of the illustrating classroom today.



OIL PAINTING ILLUSTRATION, *by N. C. Wyeth*, a Pennsylvania Illustrator. Courtesy Collier's Weekly

To turn the embryo mind face to face with technical methods, style, and the restrictions of the publishing processes before he is able to feel that inner urge which comes only from that sound initiation into Nature's truths is the main reason such a great percentage of art students fail.

The remaining course for the illustrator should not be one whit different, or less thorough than that of the painter. Sad to relate, it is depressingly less thorough, and this with the added burden of an entirely too premature interest fostered in technical

"stunts", the hopeful illustrator stands exceedingly small chance of sturdy development. I hold no grudge against technical cleverness, or style, providing that it originates with the man who uses it and that it is relegated to its secondary place as a vehicle upon which to convey worthy motives. Methods of craft when acquired from another become the "stunts" I referred to above and should have no place in the vocabulary of a sincere illustrator. It is the habit of acquiring technical facilities

(Continued on page 19)



STUDIES OF HANDS, BY GEORGE BRIDGMAN

From his "Book of a Hundred Hands."

(See article on opposite page)



STUDY OF HANDS (PAINTING) 1922

By Pennsylvania Academy of Fine Arts Student

Barse Miller

ART, AND THE HUMAN HAND

By a PHILADELPHIA ARTIST

This is the fourteenth brief article concerning the drawing of the human form. Back numbers of the magazine cannot be had, but this series, by authorities on the subject, will be continued for several months, as an aid to commercial artists and art students.

As I look out of my window I can see tangible evidence of the power of expression in the human hand. Topping the tallest City Hall of any municipality in the world, stands the statue of William Penn, founder of Pennsylvania and once a rebel against the edicts of an English king.

One hand is outstretched as if blessing the millions which lie within the city and its immediate environs. The whole attitude of the statue is stern, restful, yet merciful. Other statues grace the plaza of this Quaker City, generals and presidents; in every one of them the movement and modelling of the hands plays an important part. I presume my art student readers will find this true of every large American city.

Yet how many scholars fail so miserably in their posters, mural decorations, cover designs, illustrations, and tapestries, when it comes to a good representation of the hand of a man, a woman, or a little child. We use our hands to paint and to draw, yet how often we are unable to thoroughly visualize them, to get their dominate characteristics and proportions. Again, as has been previously said in these columns, it is a matter of practice and willingness to study. No short route to success.

And the hands of men indicate, in many

cases, their character or at least the character of work at which they are employed. In speaking of the laborer, for example, George B. Bridgman, author of "The Book of a Hundred Hands," who has lectured in Philadelphia, writes:

"The tendons are more in evidence; the skin is hardened, so that the creases are deeper; especially are the skin pads heavier and may overhang the borders. In repose it assumes a more crooked position. Clenches, with the aggressive thumb twisted around the fingers, it becomes a squared, knobbed and formidable looking weapon. The converse of this is true in the hand not inured to labor."

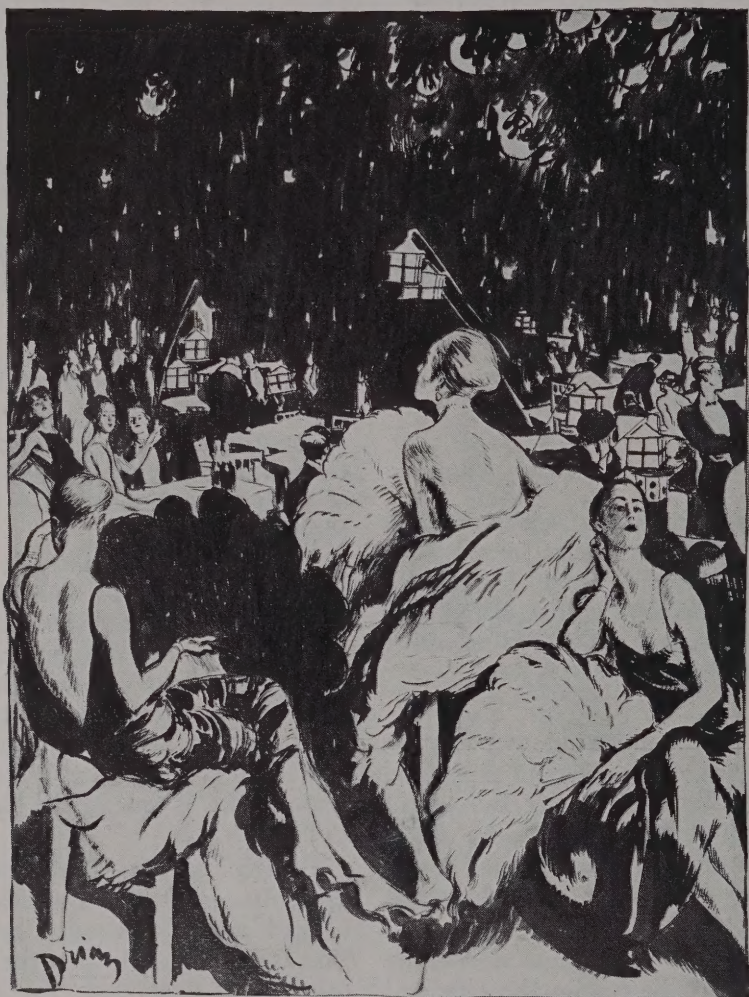
Continuing, Mr. Bridgman says in his up-to-date book, "The muscles of the palm present a softly rounded appearance, the skin is smooth and silky, the skin pads are not clearly demarked; the joints are not only not rugged, but may be unduly flexible, small and weakly angled. The bones of the hand and fingers will have less of the spring curve, that is, will be straighter, and slighter. The hand will, on the whole, be much more symmetrical and expressionless."

Thus has been said, in a definite way and by examples, that each hand, just like every face and every form, has distinct, individual characteristics; dominating characteristics which the student must consider before even entering upon the study of delicate shading, small wrinkles, lightly colored veins, and the veriest details in which it, like every other portion of the body, abounds. Note the strength and "robustness" Mr. Bridgman has put into his work, in the page of sketches adjoining this article.

Note also the almost-photographic accu-

AN
ETCHING

BY
DRIAN



LES ACACIAS, WHERE ALL PARIS NOW DINES AND DANCES
Courtesy Harper's Bazar NEW YORK CITY

racy and delicacy which has been employed by Barse Miller, of the Pennsylvania Academy of Fine Arts in his study of hands. Such practise is most excellent, and a group similar to it should be required of the student by every one of America's three hundred and five art schools.

"When the hand in what may by contrast be called the intelligent uses, in which flexibility is necessary, it will have as a consequence greater freedom of movement, will assume much more varied positions, and will express much more readily the mental states. In proportion as this habitual exercise is free and intelligent, will the symmetries assumed be free and expressive."

Page Eighteen

Art and Crime

"The best preventive against crime is to encourage in the young interest in that which is beautiful and inspiring and which will counteract the lure of the street toward the brutal and degrading. Art can be made a mighty element for civic betterment. It is not 'high-brow' stuff. The occupant of a gallery seat at a concert who pays twenty-five cents for it may be far richer for his evening than the blasé and indifferent man or woman at the Metropolitan Opera. Feeling for art has nothing to do with the size of a man's pocketbook."

—Otto H. Kahn.

THE ILLUSTRATOR

(Continued from page 15)

from a recognized leader in the school or in the professional field outside that comprises the besetting sin in the art institutions I have known.

The tendency for every young mind to gravitate toward the finished works in art is perfectly natural and inevitable. There he expects to find the "touchstones" of artistic wisdom upon which to fundamentalize his own efforts. He is encouraged to do this by his sponsors in the classroom, art editors, and all those interested in his development. They all say, "Look at so and so's work and see how he does it!"

At first sight this sounds plausible and appeals to the logical mind as the most tangible and practical thing to do. I know from experience how the student will plunge voraciously into every new edition of a magazine, almost consuming from the page every reproduction that strikes his fancy, enthusing over this technical method, that dramatic action or stirring color scheme.

This irresistible habit adds its bit to the confusion of the art student and creates in him still more of the impatience with the slower but surer processes of art education.

A partial remedy at least lies within the power of the schools, by making infinitely more of the inner workings, the intimate processes and phases which every thorough illustrator or painter goes through before rendering his final drawing on canvas. Nothing would be more helpful to the world of artists than that our museums would add to their galleries of finished pictures adjacent galleries containing the preparatory notes, compositions, color sketches and studies, corresponding as far as it is possible with the finished canvases, thereby keeping before the student the master's responsibilities and his own. And in a like way, the illustrating department of an art school should consider it of importance to hold small exhibits to demonstrate the study carried on and the preliminary work required for the building of an illustration. There is no reason why this highly practical and educating system should be confined to commercial museums.

When a student contemplates in an ecstasy of pleasure the mythical illusiveness

of a Twachtman, how often does it occur to him that behind the miraculous simplicity and that spontaneous expression of snow and trees there exists in actual pencil line or charcoal the most scrupulous study of tree construction and earth and rock forms; or, moved by the dramatic fervor of an Inness, that years of the most laborious and painstaking study of details preceded his masterly work. And one can apply this same analysis to almost all of the great things accomplished in any of the arts.

It is a tremendous satisfaction to know and to deeply realize that men of real achievement have worked with such sustained energy, sustained idealism, that nothing came to them by means of the short cut, but only through incessant contact with the things that are. Thus they were enabled to express "the truth that lies beyond the fact."

DUTTON'S BOOKS ON ART AVAILABLE

A Philadelphia artist has called our attention to the excellent works of the E. P. Dutton and Company, publishers of books in New York and London,—publications which are of exceptional value to artists and student-illustrators. Just a few have been listed by him, some of which we hope to review in detail in the near future, among which are,

"Unite Jewellery," a set of six handbooks by R. L. Rathbone, a very technical and highly interesting treatise for craftsmen, jewellers and designers. It is profusely illustrated.

"Art and the Great War," compiled by Gallatin, and retailing for \$15.00, offers a splendid array of typical examples, in half-tone and color, of the best work of the best artists, concerning the recent world conflict. Our Philadelphia book reviewer suggests that this is but a small example of the way artists, sculptors, designers, photographers, cartoonists and illustrators aided the United States and cites it as an argument as to why this magazine should back the soldiers' compensation act. Some of the illustrations have already been used on the pages of *THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST* through the courtesy of the publishers. The work includes posters, cartoons, cover designs, sculpture, panels, etc.

Another book, previously mentioned in these pages, is "The Gate Beautiful", by John Ward Stimson. It retails for \$10.00, and thoroughly expounds the vital principles and methods used in art. It is almost religious in its inspirational messages. "Greek Vase Painting", also selling for the same price, explains itself. It is excellently illustrated, and is written by Ernst Buschor.

"Heraldry and Floral Forms as Used in Decoration" is the title of one of their newest books for artists and designers. It is illustrated and written by Herbert Cole in a way that is easy to understand, yet the subject matter is as complete as anything we have yet seen on that score. A really fine publication for art libraries and schools. Price, \$4.00.

Last, but not least, we mention "Subjects Portrayed in Japanese Color Prints, a Collector's Guide", by Basil Stewart. Our reviewer tells us the volume was so strikingly beautiful and massive that he was afraid to open it for fear of putting one of his Bertillions on the pages. This important work deals with Japanese prints in the most comprehensive form possible within the limits of a single book, constituting a "catalogue raisonne" of all the most notable prints of Ukiyoye produced during the polychrome period. The book will be as useful to the novice and the amateur as to the advanced collector, and is fully illustrated with reproductions of two hundred and seventy prints from the author's collection and other sources. Twenty-two of the illustrations are in color. Price, \$40.00.

All of these books are recommended to students and especially to libraries with art book departments. They can be secured from the book department of this magazine or from the publishers direct.

PURPOSEFUL ART

You frequently hear the expression "art for art's sake," the belief of certain persons being that if they could separate art and commercialism there would be more beauty in the world.

Well, this may be true, but it is, nevertheless, a fact that some of the most beautiful forms of architecture, poetry, music, the drama, the short story and the novel were dictated by commercial necessity.

The Woolworth Tower, architecturally

one of the finest buildings in the world, would never have been built in its present form had it not been for the high price of land in New York City and the necessity for housing a larger number of people on a small plot of ground.

Poetry first came to be written because rhymed lines are easy to remember. This was before the days of the printing press. Many of the shorter forms of verse have been created because of the desire of publishers for just enough lines to fill up the lower half of a page.

I have it on excellent authority that Guy De Maupassant, the master of the short story form, was led to write as he did because of a demand for something good that would fill a small amount of space.

Recently I have heard it stated that a new fiction form probably will be developed in between a short story and a novel of ordinary length.

As a result of this demand, we may expect someone to develop a short-form of about 20,000 words. After a genius has written a few masterpieces of this length, the college professors will begin to analyze it, remarking how beautiful it is and wondering why no one ever did it before.

And the answer will be that it was commercial necessity that dictated the form.

It was actual necessity that brought on the Thrift campaign, and its attendant series of posters, charts and cartoons. Some of the art work on the early Y. M. C. A. posters was atrocious, but the necessity evolved the new subject for artistic treatment. As Kipling says:

"All the money in the world is no use to a man or to his country if he spends it as fast as he makes it. All he has left is his bills and the reputation of being a fool, which he can get much more cheaply in other ways. Any fool can waste, any fool can muddle; but it takes something of a man to save, and the more he saves the more of a man does it make of him."

As we go to press there is a very definite movement on foot on the part of the artists and art students to abandon Greenwich Village, N. Y., as a "center", due to rising rents and the invasion of a rather loose crowd of pseudo-artists and near-critics. It is being agitated by Julian Bowes.

**CRITICAL COMMENT ON
ADVERTISING ART**

Readers are urged to send in their own ideas and opinions on what is good and bad in newspaper and magazine art work. Initials will be published if desired.

Goodyear and O'Sullivan advertising continues to run neck and neck for the quality of work produced; with the odds slightly in favor of O'Sullivan when it comes to making the story almost sensational in its directness. Their car cards in color are excellent.

The Metropolitan Advertising Agency, just moved to 111 Broadway, New York, is turning out some A-1 national copy, not pretentious, but good, and steady. They represent several national advertisers.
R. H. S.

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And So It Goes

A cartoonist suggests the sad commentary on the affairs of the world when England's prime minister resigned, making the "big four", Wilson, Clemenceau, Orlando and George, all members of the political down and outs. Those who fought for peace and understanding after four years of bloody struggle are ousted, distrusted and almost forgotten. Meanwhile, a so-called Christian world goes madly on in its quest for money, heedless of the wail of thousands upon thousands of helpless women and children massacred by degenerate Turks; and the starving people in Russia and in China. Our own country continues to spend millions of dollars annually on war preparations, armed troops, bombs, shells, etc., which can be used for one thing only, destroying something.

J. W. Johnson, of the New Arts Building, is perfecting plans for national distribution on a larger scale of his product "Snow-White". Any dealer interested could doubtless secure a free sample for testing purposes prior to putting it on sale, by writing to the manufacturer.

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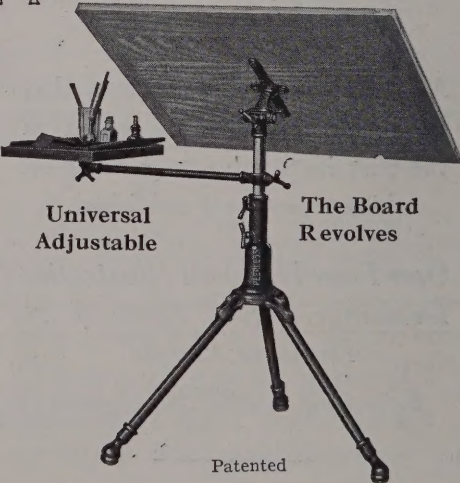
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hocks,

And white gernaniums and prudish phlox.
But we're a careless lot; we hate to fuss,
And dirt and things don't ever bother us;
'Cause ma's a busy artist, and our dad
Spends all his time in scribbling on a pad.
And we are kids, Leroy and me and Dot,
The only kids our neighborhood has got.
So our backyard's just like us, careless, too,
With jumbled flowers, red and pink and blue,
And trampled grass and paths all littered up
With bones and sticks to please our collie
pup.

But our backyard can be a magic ship
Where we can sit and take a long, long trip.
And when the fairies pass along our street
They choose our yard because it's *not* so neat.

*Violet Allyn Storey,
in the N. Y. Times.*

LECTURES ON ART

The six lectures by Royal Cortissoz, the distinguished critic and writer, will have their first hearing in the Museum Lecture Hall, Sundays, at 4 P.M. Entrance at Fifth Avenue and 82nd Street, New York. Tickets are not required. The subject is "The Genius of American Art".

The first takes place January 28th, on "The Forefathers". "The Disciple of Nature" is given February 4th, followed by "Some Types of Individuality" on the 11th of that month. February 18th, "European Influences", and on the 25th of February, "The Emergence of a School". The last lecture is given March 4th, entitled "Conclusions". This magazine urges all commercial artists and art students in and around New York to attend as many of these lectures as possible.

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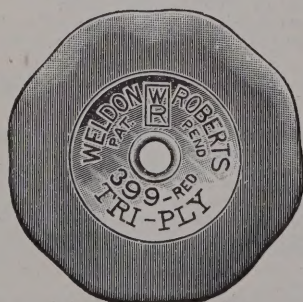
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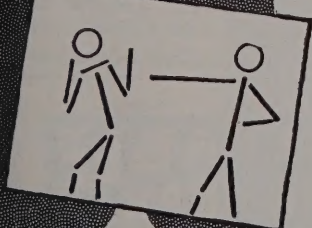
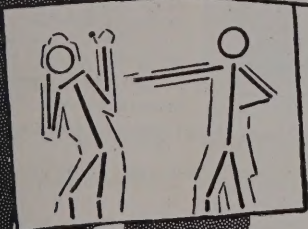
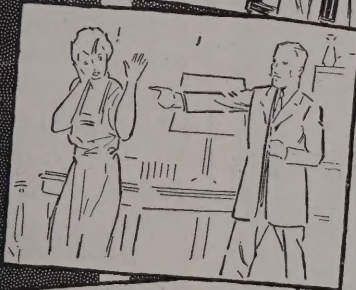
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Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Walter Whiteley Hubbard, who, having been duly sworn according to law, deposes and says that he is the editor of THE AMERICAN ART STUDENT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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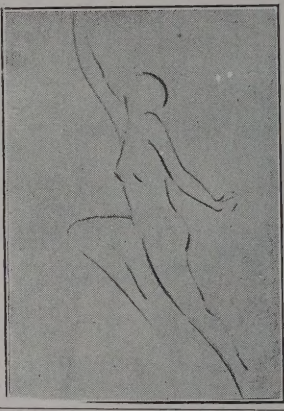
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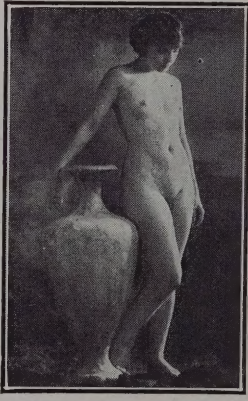
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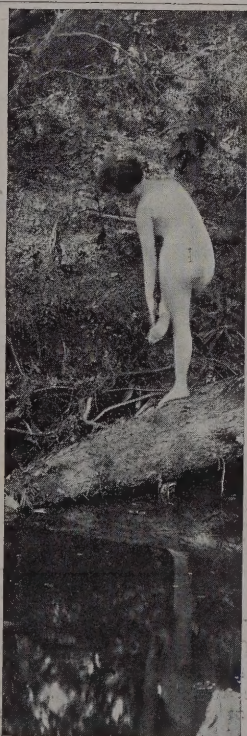
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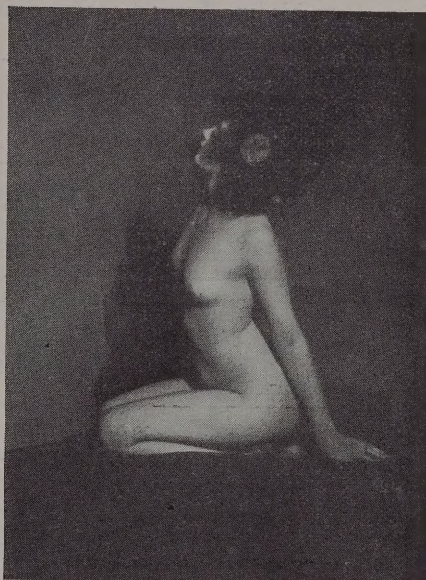


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